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THE BRITISH MUSEUM QUARTERLY

FOUR PARTS ARE PUBLISHED ANNUALLY, each dealing with the principal acquisitions of the previous quarter. The descriptions are intended to be not too technical for the layman, and to give the expert part at least of what he needs to know. Notice is also given of the temporary exhibitions periodically installed in the galleries, the results of excavations, and additions to the publications of the Museum.

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XIV. A FLEMISH SHIELD OF PARADE

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17. A FLEMISH PAINTED SHIELD

THE late fifteenth-century Flemish shield of parade in the mediaeval collections of the British Museum (Pl. XIV) was presented in 1863 by the President of Trinity College, Oxford, the Rev. John Wilson, D.D. It has, of course, been published several times. Dr Wilson had exhibited it to the Society of Antiquaries in 1856, and there is an engraving of it in the *Proceedings* of that year accompanied by a note recording all that is known of its early history, which is that until 1839 it had belonged to the Schutz family at Shotover House, near Oxford (*Proc. Soc. Ant.* iii, 1853–6, p. 253). Subsequently the shield was reproduced in colour by J. Starkie Gardner (*Foreign Armour in England*, 1898, frontispiece), and in half-tone by Sir Guy Laking (*European Armour and Arms*, ii, 1920, fig. 594) and in the British Museum Medieval Guide (fig. 10). All these illustrations, however, are superseded by the photograph now published (Pl. XIV), for in 1938 the shield was cleaned at the direction of the Trustees with such remarkable results that the previous pictures of it will be henceforth of little use. This cleaning was undertaken after consultation with Sir Kenneth Clark, and we are grateful to him not only for his advice, but also for allowing the work, which was entrusted to Dr H. Ruhemann, to be done in the studio of the National Gallery. The first discovery was that almost the whole of the gilded background was modern, as was the scroll inscribed VOUS OU LA MORT; all this was removed, and we have now the original gilding with its stippling of crimson spots, and the original scroll, which was found to have been inscribed with white letters instead of a legend in black. The charming figures of the knight and his lady have also been very considerably improved by the removal of over-paint. In the figure of the knight we can now admire the authentic steely sheen of the armour, and we can observe the delicately painted hands that were found under the crudely daubed later versions. At his feet Dr Ruhemann discovered an admirably drawn armet beneath the botched and blackened actor's property that had been painted over it, while between the left knee of the knight and his helmet there has emerged a pair of gauntlets that were invisible before. The figure of the lady is

improved to an even greater extent; for the removal of the gross overpaint at the foot of the skirt has revealed the original feet in their open-toed shoes and has transformed the ermine into a light and graceful trimming; moreover, the full length of her chatelaine has now been exposed and we can see its terminal jewel.

We have every reason to be proud of this pavise, for it is unquestionably the finest in the known series of painted shields. Most of them are decorated with emblems and devices that are not a great deal better than a good sign-painter's work; but here we have a gentle, elegant Gothic painting that has been done with care and distinction. The only other shield known to me that has on it a figure-subject of the same quality is the splendid Renaissance pavise of Pompa Bentivoglio at Bologna, which bears a St George and the Dragon, painted I think in France, that must have been the work of an artist of equal ability to that of the Flemish painter of the British Museum shield.

T. D. KENDRICK

18. A ROMANO-BRITISH CARVING FROM THE MENDIPS.

THE sculptures of Roman Britain are for the most part a collection of dull and stodgy carvings about which one cannot say much more than that the poor things presumably did their best to represent classical art in this far-off province of the Empire. A few pieces imported for use in the temple or the villa, such as our Luna from Woodchester or the London Museum river-god, are plain evidence of the lack of taste shown by the richer persons, and it is not surprising that the ordinary wayside memorials and architectural embellishments of the buildings should often be nothing more than uninspiring and inexpert copy-work. Yet, occasionally, there are certain passages in Romano-British work that reveal an impressive and barbaric sincerity of purpose which gives an otherwise insipid carving a certain strength and interest; and, though less often, we do sometimes find carvings whose interest lies in the fact that they are wholly barbaric in concept. The British Museum had no example of this purely barbaric work until the Trustees purchased the small fragment of Bath stone that is illustrated here (Pl. XV *a*).

The piece, which measures only $5\frac{1}{2}$ inches in length, comes from the neighbourhood of Charterhouse-on-Mendip in Somerset. It does not seem to be a fragment broken from a grave-slab, as comparison with certain south-western tombstones might suggest; but is more probably just a casual carving on a characterless block, like the carved fragments from Camerton, Somerset (*Ant. Journ.* xvi. 206) and from Eype, Dorset (*Ant. Journ.* xvi. 323). It bears a head in very low relief, the features within the circular face being represented by two large pointed oval eyes, a lightly defined wedge-shaped nose, and a tiny pitted mouth. The work is naïve and simple; but it has a crisp and refreshing distinction that makes it very much more interesting than a bungled and imitative piece of work in the classical style. It is to be regretted that such charming carvings as this new addition to our Room of Roman Britain have been so little studied that at present it is not possible to say whether they were made at an early or late date in the Roman period.

T. D. KENDRICK

19. TWO MEDIEVAL POTTERY VESSELS.

THE pottery ewer or water-pitcher, height $6\frac{1}{2}$ inches, illustrated in Plate XV *b*, *c*, is covered externally with a thin, pale yellow glaze, and it is of hard, thin grey ware. The walls are less than $\frac{1}{8}$ inch thick. It was found in the High Street at Oxford on the site of the Examination Schools, where formerly stood the Angel Inn, and was presented to the Museum in 1887 by Mr, afterwards Sir, Augustus Wollaston Franks. It is published in the Catalogue of English Pottery (B 200), and there tentatively ascribed to the sixteenth century, but in the light of more recent research it has been recognized as having a quite different historical setting and as a piece of great rarity and considerable archaeological importance.

The background to this vessel and the origin of the type is to be found amongst the products of the Rhineland in the Carolingian period, when the globular shape, with small tubular spout and small strap handles running into the rim of the vessel, is exactly matched, for instance, at the type-site at Pingsdorf (*Bonner Jahrbücher*, 103, 1898, 114 et seq., Pl. VI), which has given its name to a hard, thin

pottery, really an early type of stoneware, that is peculiar to the Rhineland and represents the highest technical achievement of contemporary ceramics. Pingsdorf ware was widely distributed from the Rhineland, being found, for instance, in post-Carolingian contexts at Birka in Sweden (late ninth to mid eleventh century), and in particular it was imported into South-Eastern England, having been found in London and also at Pevensey. These English finds indicate trade connexions with the Rhineland in the late Saxon period, and resulted in the production of a class of English imitations of Pingsdorf ware and shapes, from which the vessel illustrated here derives.

These English derivatives are concentrated in the East Anglian area, where the pottery in general shows considerable Rhenish influence in the late Saxon period, and in this area there are parallels to the Oxford vessel dated to the earlier part of the twelfth century. These, especially the vessel from Stamford Castle in Rutland (*Antiquaries Journal*, xvi, 1936, 396 et seq., fig. 6, 16), which can be completely restored, agree in minute details with the Oxford ewer, being identical in the section of the rim (which is of a distinctive bifid form), and in the profile of the neck, the thin and rippled walls, and the very convex form of base roughly knife-trimmed and scraped (Pl. XV *c*). They allow us to date the Oxford vessel in the twelfth century, perhaps in its earlier part.

The vessel raises another point of interest. Although found in Oxford and, according to a MS. letter found inside the pot, accompanied by several others of its kind, it is in all respects an exotic piece amongst the local medieval pottery, while on the other hand the type is at home, as we have seen, in the East Anglian area. In the University Museum of Archaeology and Ethnography at Cambridge there are fragments found in Cambridge that are identical with the Oxford vessel in all respects, having the same all-over yellow glaze, and showing what is virtually a replica of its double-thumb-pressed handles and spout. As they are identical not only in form but in fabric, these Cambridge parallels allow us to conclude that the vessel found on the site of the Angel Inn was made in East Anglia, if not in Cambridge itself, and as such it is evidence for

d

c

b

a

XV. *a*, ROMANO-BRITISH STONE CARVING. *b*, *c*, *d*, ENGLISH MEDIEVAL POTTERY

a

b

XVI. GERMAN GLASS GOBLET AND TUMBLER

connexions between Oxford and East Anglia in the early medieval period.

Furthermore, it can be shown that this strange vessel, displaying a technical excellence unexampled in the West, influenced the Oxford potters. The rim-form, the glaze, which is peculiar in that it contains brown flecks of undissolved colouring-matter, and the ultra-convex and sharply defined base, scratched and striated in the finish, are features which reappear in conjunction with a light-coloured body very much in contrast to the local wares of the earlier twelfth century in Oxford pottery recently discovered on the site of the Bodleian Library Extension, which was attributed to the opening of the thirteenth century.

Apart from its archaeological interest, the ewer is of a form very rare in medieval pottery, and it is the only complete vessel of its kind to be seen in the country, the parallels quoted being all fragmentary. It is to be published in detail in a forthcoming number of *Oxoniensia*.

The tall jug (ht. 14 inches) on a sharply waisted foot (1939, 1—1, 1) illustrated in Pl. XV *d*, was purchased for the Museum at the recent sale at Christie's of the William Ridout Collection, and was found in Seething Lane, London. The upper part is covered with a mottled dark green glaze, the lip is pinched for pouring, and the body is minutely rilled with horizontal lines. The base is flat, but raised on a slight base-ring. It is of speckled grey ware.

The waisted foot occurs in English medieval pottery on a variety of vessels which seem to range in date from about *c.* 1240 to *c.* 1320 or 1330. A jug from Hertford College, Oxford (*Burlington Fine Arts Club, Illustrated Catalogue of Early English Earthenware*, Pl. VI), which can be dated *c.* 1240, is perhaps the earliest instance of this feature. Another datable example is the better-known polychrome jug from Cardiff (*Archaeologia* 83, Pl. XXVI), which can be referred to the period *c.* 1275–1320. The waisted foot is present also in the tall and slender 'baluster' jugs, a large and generally distributed class which belong to the same period, but it does not appear, so far as our knowledge goes, in later medieval pottery. The Seething Lane jug probably also belongs to this period, and is probably not

earlier than the last quarter of the thirteenth century, for the dark mottled green glaze seems to develop about then, and is particularly characteristic of the subsequent period. The knife-trimming on the foot illustrates the persistence well into medieval times of a Saxon technique which is generally regarded as an indication of early date. The jug, elegant and distinguished in form, is of considerable artistic merit, and is a notable addition to the Museum's already fine collection of Plantagenet pottery.

R. L. S. Bruce-Mitford

20. THREE GERMAN GLASSES.

AT the sale at Sotheby's on 10 November 1938, of the glass collection of an unnamed Dutch owner, the Museum was enabled with the aid of a donation from the National Art-Collections Fund to purchase three examples of German glass of unusual importance. The first (Pl. XVI *a*), lot 97 in the sale, is a covered goblet in Venetian style painted in white enamel edged with black with a design of fruit and flowers; there are also details in yellow. This goblet appears to be of German make and to date from about 1600; it was formerly in the Adolph Piehl collection at Bonn and has been attributed to Nuremberg, but German glass scholarship is not yet sufficiently precise for this to be regarded as more than a conjecture.

The second piece (Pl. XVII) was lot 109 and is a plate of amber glass with wheel and diamond engraving of a male infant reclining beside a dolphin on the sea shore; there is a border of figures and scrollwork in Renaissance style. This plate is said to come from a service made for the famous Fugger family of Augsburg. It was formerly in the Marcus collection at Worms and has likewise been attributed to Nuremberg, with the suggestion that it may have been made by Italian craftsmen.

Third (Pl. XVI *b*) was lot 124, a tumbler painted in red with four figures in the style of Callot. This comes from the Schifftan collection at Vienna and has been called Bohemian about 1700. But as Miss Elizabeth Senior has pointed out to me that the figures are adapted from two engravings, representing March and November,

XVII. GERMAN PLATE OF AMBER GLASS

XVIII. FRAGMENT OF GREEK MARBLE HEAD

in a series of Seasons published in *Il Callotto resuscitato oder Neu eingerichtes Zwerchen Cabinet*, one of which is dated 1715, it is clear that this dating is some twenty years too early. The engravings were probably published at Augsburg, and the tumbler may have been made in South Germany; the suggestion that it was painted by a member of the Preissler family seems unwarranted. It should be added that the photograph somewhat falsifies the actual appearance of the glass, which was filled with milk for the purpose of bringing out the detail of the painting.

Goblet ht. 10 inches; plate diam. 9·3 inches; tumbler ht. 4·5 inches.

WILLIAM KING

21. A FRAGMENT OF MARBLE SCULPTURE FROM XANTHOS.

THE fragment illustrated on Pl. XVIII was long exhibited among the remains of the Nereid Monument from Xanthos. It bears no resemblance in style, however, to any part of the sculptures of that monument, and is in fact considerably earlier than even the earliest date put upon them. Further, it was not found in the same part of the site. It has never been catalogued, but is mentioned in the *Synopsis of the Contents of the British Museum* (54th ed., 1849) in the description of the Lycian Room, p. 114:

'Fragment of the left side of a female head, bound with a sphendone.

'Left elbow of a female statue. This and the preceding, which are both of small life size, in Parian marble, of good but archaic workmanship, were found, with numbers 28 and 29, built into the walls of the Acropolis.'

The 28 and 29 referred to are two of the torsos of women wearing peploi, *Catalogue of Sculpture*, vol. i, pt. 1, B 316–18. I cannot find an elbow of the same scale, but there is a fragment from a smaller figure, which may be the piece described.[1]

The fragment gives part of the left side of a girl's head, showing

[1] See also Fellows in a *Paper given to the Trustees of the British Museum*, April 1844, printed in *Travels in Asia Minor and Lycia*, 1852, pp. 489 ff. Describing the finds from the Acropolis wall, he says, p. 497: 'We have a beautiful fragment of sculpture

the ear, part of the cheek and neck, and part of the hair bound by a stephane. It is 20 cm. high. It might conceivably come from a relief, but the depth of the fragment and the strength of the curve make it far more likely that it comes from a free-standing statue. The hair is stylized in wavy parallel ribs, radiating from the centre of the head and separated by grooves. In the part above the stephane, every eighth rib is in lower relief than the others, breaking the monotony. Below the stephane the hair is arranged to show the ear, hanging in a small swag in front and gathered behind on the neck.

The stylizations of hair and ear are most closely paralleled in works of about 480 B.C., notably the Kritian boy (Payne, *Archaic Marble Sculpture from the Acropolis*, Pls. 111–12), and the fair-haired boy (*ibid.*, Pls. 113–15), and to judge from the very inadequate published photograph, a fragmentary head from Paros (Buschor-Hamann, *Skulpturen des Zeustempels zu Olympia*, fig. 32). There are reliefs of this period from Xanthos, but as we have seen, our fragment probably comes from a free-standing statue, and one naturally thinks of the three figures of women wearing peploi (B 316–18), with two of which the fragment is said to have been found. There is a slight brown deposit on the cheek of our fragment, and Professor Ashmole points out to me that there is a similar deposit on the left side of the neck of B 318. The scale seems to be the same, and this form of coiffure is commonly associated with a peplos on bronze statuettes of this period.[1]

V. H. Poulsen, *Der Strenge Stil*, pp. 84 ff.,[2] observes that the Xanthian torsos, judged on style, should be contemporary with the

remarkably similar to the earliest representations upon the Etruscan vases, two very early archaic statues in Parian marble, and exquisite fragments of a head, an arm, and the paws of a lion in the same material.' The first is the relief B 307, the two statues the two peplos figures mentioned above.

[1] e.g. Langlotz, *Frühgriechische Bildhauerschulen*, pls. 16, 44, 47; our *Catalogue of Bronzes*, 238, pl. 11. Cf. also the small marble figure from the Acropolis of Athens, Payne, *l.c.*, pl. 89, though there the hair is differently arranged behind.

[2] Other references subsequent to the catalogue are: Lawrence, *Classical Sculpture*, p. 141; Arndt, *La Glyptothèque Ny-Carlsberg*, p. 11; Noack in *J.d.I.*, 1930, p. 202, n. 6; Bieber, *Entwicklungsgeschichte der griechischen Tracht*, pl. 17; Ashmole, *Late Archaic and Early Classical Sculpture in Sicily and South Italy*, p. 17

XIX. PART OF EGYPTIAN SANDSTONE FIGURE

a *b*

XX. TWO EGYPTIAN *SHAWABTI* FIGURES

earliest stage of the peplos figure at Argos and Athens, that is 480–470 B.C., but adds that in Lycia such works might be later. Almost the same thing could be said of the head fragment, and I think it most probable that it is to be associated with one of them. 317 seems not to have had the hair gathered on the neck, and the deposit suggests, though it cannot prove, 318. On the other hand, it is possible that these statues were part of a large series, like the later Nereids, in which case it might belong to a body now lost.

The quality of the new fragment, like that of the torsos, is noticeably finer than that of most Xanthian sculpture.

C. M. ROBERTSON

22. THE LATE SIR ROBERT MOND'S BEQUEST.

AN important addition to the Department of Egyptian Antiquities has resulted from the generous bequest of the late Sir Robert Mond, by which such Egyptian objects as were desired have passed into the national collections. Besides supporting archaeological work in the field and in the study munificently, Sir Robert formed a collection which contained some pieces of first-class importance and others of great interest and rarity. A few specially chosen objects are described in the present article, and more will be mentioned in a later number.

The upper portion of a sandstone figure (Pl. XIX) consisted, when complete, of the figures of an official and his wife seated side by side on chairs. Five fingers are visible behind the right shoulder of this fragment, and these, together with the angle of what remains of the left upper arm, clearly show that each figure had one arm resting across the shoulders of the other. It is not possible to identify the owner of this monument, since there is no inscription, but its style indicates that it is the work of the Eighteenth Dynasty. In spite of damage to the nose, lower lip and chin, the vigour of the piece remains unimpaired. It was originally brightly painted, and much of the original colour is still visible, the braided wig being black, the skin red, and the eyebrows blue. Nothing, however, remains of the colouring of the eyes. A long skirt reaching to the ankles probably formed, apart from the wig, the only attire. Height 37 cm.

The black steatite *shawabti* figure of Sunury (Pl. XX *a*), is represented wearing a long braided wig, short beard, bead necklace, a long gauffered dress with sleeves reaching to the elbows, and a pair of sandals. The hands are crossed over the chest, grasping the figure of a large human-headed soul-bird, carved in high relief, with arms and wings outstretched. Instances of this method of carving the soul-bird and of indicating the sandals so distinctly are rare, and there is no other example in the Museum collections. The inscription, consisting of a version of the sixth chapter of the so-called Book of the Dead which regularly occurs on figures of this kind, is incised in one vertical column down the middle of the front of the skirt and in four horizontal lines across the back. Traces of the yellow paste with which it was originally inlaid are still visible. From its style the figure may be dated to the Nineteenth Dynasty. Height 21·3 cm.

The chief interest of the limestone *shawabti* figure of Jeḥuty-mes (Pl. XX *b*), which in its style and inscription conforms with the standard pattern, rests in the disposition of the insignia held in the hands. As a rule two hoes or a pick and a hoe are held pointing upwards and a bag is sometimes outlined on the back, but in this instance the left hand holds a bag and the right a hoe pointing downwards. Some traces remain of the colour with which the figure was originally painted—red on the face and black on the eyebrows, eyelids, and eyeballs. The inscription and dividing-lines, which are now yellow and red, were originally filled with light and dark blue respectively. The figure undoubtedly dates from the New Kingdom, and probably from the Eighteenth Dynasty. Height 26·5 cm.

The exceptionally ornate black steatite *shawabti* figure, encased within an inner mummiform coffin and an outer rectangular sarcophagus of wood (Pls. XXI–XXII), was made for a Theban priest named Menthu. On the face and neck is a mask of beaten gold, and a bead collar with hawk-head terminals, overlaid with the same metal, spans the chest. The striations of the wig and the inscriptions are filled with yellow paste. The 'slipper' has at some time been broken and rejoined. Height 12 cm. The inner coffin is painted in the

XXI. EGYPTIAN MUMMIFORM COFFIN AND *SHAWABTI* FIGURE

XXII. EGYPTIAN WOODEN SARCOPHAGUS

style of the Eighteenth or Nineteenth Dynasties,[1] to which the objects undoubtedly belong; the ground-colour is black and all details are yellow. Owing to corrosion, however, much of the original decoration has disappeared. Length 18·7 cm. The outer sarcophagus, which is rectangular with a vaulted lid, is carved throughout with deities, signs, and inscriptions. At the two ends are figures of the goddesses Isis and Nephthys. On the left side at the head-end are the two magical eyes set over a door, and figures of Ḥapi, Anubis, Qebeḥ-senuf and Horus, and on the right figures of the jackal of Anubis set over a door, similar to the one beneath the eyes on the opposite side, Mesti, Anubis, Dua-mutef and Geb. All the figures and inscriptions were filled with blue paste, considerable traces of which are still visible. The sides have been dovetailed on to the ends and fixed with round pegs. The lids of both inner and outer coffins were fixed to the lower sections by mortices and tenons. Length 22 cm., width 10·5 cm.

The bronze axe-head (Pl. XXIII *a*), which is one of the finest specimens of its kind at present known, shows in a most realistic fashion a dog hunting a gazelle.[2] It is clear that the gazelle is making its final effort before being brought down, for the dog has already fastened its jaws in its flank and has pulled the creature's hind-quarters and back legs to the ground. The object has been cast in two separate pieces, namely the outer frame and the inner figures, held together by the closeness of the join. The style and workmanship point to the Eighteenth Dynasty as its date; it belongs to the class called Syrian. Length 12·3 cm., maximum width 8·5 cm.

The terracotta figure of a recumbent dog gnawing at a bone or piece of flesh (Pl. XXIII *b*) is an outstanding example of Egyptian art in the Roman period, the head and paws being particularly well modelled. It is hollow inside and has clearly been made within a mould. Traces of red paint with which both the figure and its base

[1] See *A Handbook to the Egyptian Mummies and Coffins exhibited in the British Museum* (1938), pp. 33–4.

[2] A very similar axe-head is illustrated in P. E. Newberry and H. R. Hall, *Burlington Fine Arts Club, Catalogue of an Exhibition of Ancient Egyptian Art*, p. 115, Pl. XXIII.

were originally coloured are still visible. Length 16·7 cm., greatest height 4·5 cm.

The limestone figure of a negro, squatting on his haunches asleep (Pl. XXIV *a*), is an unusually fine example of Egyptian naturalistic art. The head, the nose, and the thick lips are unmistakably negroid, and the somnolent pose is so clearly expressed as to be obvious at a glance. No definite date can be ascribed to the figure, but its general appearance suggests that it is the work of the Middle Kingdom.[1] The inclusion of the *pudenda*, however, might be regarded as an argument in favour of a Roman date. Height 7·3 cm.

A very delicately carved black steatite figure of a child kneeling and holding a stibium vase (Pl. XXIV *b*) is closely paralleled by one already in the Museum's collection.[2] In both examples it is interesting to note that the side-lock—the customary symbol of a child—is cut far back on the head, so that it almost resembles a pig-tail. The right ear is missing, but in other respects the figure is well preserved. The date must remain a matter of conjecture, for although the shape of the vase points to the Middle Kingdom, the general style suggests New Kingdom workmanship. Height 8·5 cm.

The wooden figure of a seated man (Pl. XXIV *c*) is, apart from some damage to the right side of the chair, fairly well preserved. Little of the original colour now remains; from the surviving traces it seems likely that the hair was black and the body red, and that the chair was partly black and partly red. The shape of the chair suggests that the object dates from the Eighteenth Dynasty. Height 9·8 cm.

Figures of Bes, a deity connected with music, mirth, and child-birth, are among the commonest Egyptian amulets. The special interest of the limestone figure of Bes (Pl. XXIV *d*) lies in its association with the stibium vase, which is carved in one piece with it, in the leopard-skin which it wears, and in the perforation of the ears and nose. The reason for the leopard-skin is obscure, and although human beings, especially priests, are found wearing it from the earliest times, it is difficult to understand why this deity should be

[1] A very similar figure is dated Herakleopolitan or Twelfth Dynasty by P. E. Newberry and H. R. Hall, *op. cit.*, p. 101, Pl. XIII.

[2] The figure is exhibited in the Fifth Egyptian Room, Case 195, No. 2572.

a

b

XXIII. *a*, EGYPTIAN BRONZE AXE-HEAD
b, TERRACOTTA DOG

a

b

c

d

XXIV. EGYPTIAN STATUETTES

so clad. The object was originally intended to be suspended by threads passing through the perforations in the ears and fastened to the handles of the vase. The perforations in the nose seem to have been designed to hold a ring. A crown composed of a row of feathers originally surmounted the head, but is no longer preserved. Traces of green glaze are visible on both the figure and the vase, and the leopard-skin is yellow, mottled with black spots. The characteristics of the technique point to the Saite period. Height 8·2 cm.

I. E. S. EDWARDS

23. THREE EGYPTIAN ANTIQUITIES.

THE bronze ibis, no. 64095, a form of Thoth, illustrated on Pl. XXV *a*, has long been known to Egyptologists as one of the best extant bronzes of the Late Period in Egypt, that is about the seventh to fifth centuries B.C. It was at one time in the collection of Lord Carmichael and was shown in the Exhibition of Egyptian Art at the Burlington Fine Arts Club in 1922.[1] Since that time the ibis has been mounted on a new stand, but is otherwise in the same condition as formerly. The nose and neck were repaired at some time in the nineteenth century. This important acquisition is due to the generosity of the Trustees of the Letters of the late Colonel T. E. Lawrence, who, when applied to for financial assistance, undertook to purchase the object for the nation. Greatest height (without stand) 24 cm.

The ivory lion, no. 64093, on Pl. XXV *b*, *c*, is also an exceptional piece. Ivory lions of about this size and superficially similar are common in the late predynastic period,[2] and the late Dr H. R. Hall was of the opinion that this example was to be dated to that time. But the execution in this example is rather different from predynastic work of this kind. The modelling of the body recalls work of the late period done under Asiatic influence. The predynastic lions are not represented with an extension of the mane to the belly, and they are believed to be playing-pieces, whereas the boring of this lion points to its use as an amulet. Some doubt may therefore be

[1] Illustrated in the Catalogue of that Exhibition and in Steindorff, *Die Kunst der Aegypter*, p. 309. [2] Particularly at the time called by Sir Flinders Petrie 'Gerzean'.

felt as to the exact date of this beautiful little carving, which Mr and Mrs Alec Rea have very generously presented as the gem of their large collection. Length 4·5 cm.

Lord Harlech has presented a bronze head of Osiris, no. 64094 (Pl. XXV *d*), in good condition, restored slightly in three places without affecting the original appearance, but without the feathers of the *atef* crown, for which there are sockets. It probably was made in the Ptolemaic period, and is not likely in any case to be earlier than the sixth century. The head presents interesting features in the wide ears and in the rendering of the lips and cheeks, which are not in the usual smooth style of these bronzes as represented in the Museum collections. Height 16 cm. SIDNEY SMITH

24. CERAMICS FROM THE EUMORFOPOULOS COLLECTION. TWO VASES FROM CHI-CHOU.

WHEN the Mongols (Nü-chên) captured the city of K'ai-fêng in A.D. 1127 the Sung court fled south to Hang-chou in Chekiang province and established a Southern Sung Dynasty. Since the principal ceramic kilns were north of the Huai river in Mongol territory, it was necessary for the court to establish new factories in Chekiang and Kiangsi provinces. *Kuan* ware was made in Hang-chou and no doubt took the place of *Ju* ware; there is a tradition that the wares of Ting-chou were copied at Ching-tê-chên and Chi-chou (or Chi-an) in Kiangsi.

In the Wang Tso edition of the *Ko-ku-yao-lun*, published in 1459, it is stated "Chi-chou ware comes from Chi-an-Fu, Lu-ling Hsien, Yung-ho-chên. . . . In the Sung dynasty there were five kilns . . . there were white and brown vases with large bodies."

The writer visited the Yung-ho kiln site in 1937 and found, among the waste heaps, several varieties of ware. There were fragments of white bowls, white wares with golden-brown decoration, buff-bodied bowls with hare's-fur glazes, and brown wares with slip decoration. A representative collection of these sherds is now in the Museum collection.

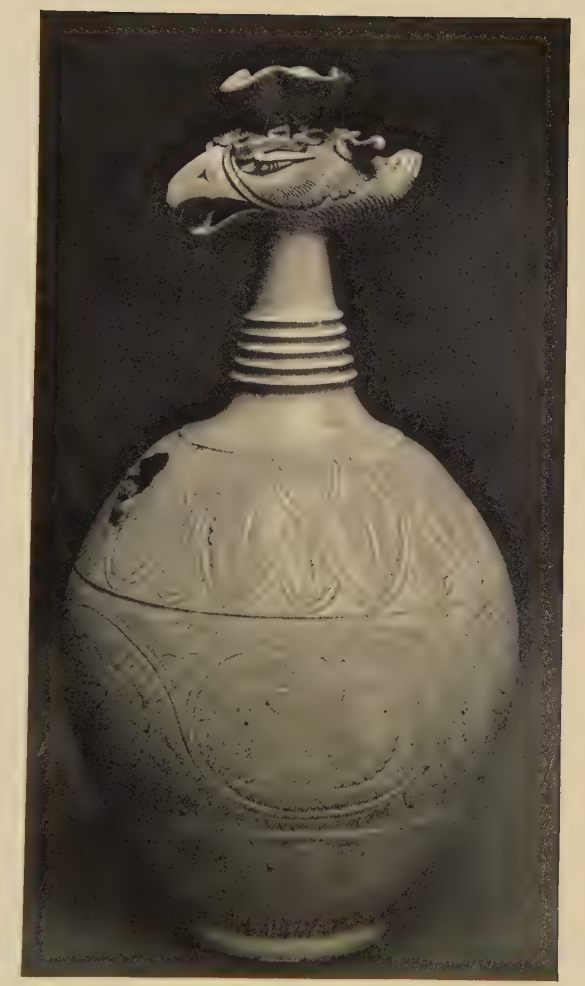
The phoenix-ewer from the Eumorfopoulos Collection[1] (Pl.

[1] *Handbook of the Pottery and Porcelain of the Far East* (1937), fig. 28.

b c

d a

XXV. *a*, EGYPTIAN BRONZE IBIS. *b*, *c*, IVORY LION. *d*, BRONZE HEAD OF OSIRIS



a

b

XXVI. TWO CHINESE PORCELAIN VASES

XXVI *a*) resembles one of the Yung-ho fragments both in material and in decoration and is identified as a product of that kiln. In the Catalogue of the International Exhibition of Chinese Art of 1935–6 this ewer was described as 'Probably T'ang dynasty'. The shape of the ewer and its vigorous engraved decoration are certainly nearer to the style of T'ang than Sung, and there is no reason to believe that, because the written records state that the kilns were worked in the Sung dynasty, they were not established at an earlier period.

The second piece from the Eumorfopoulos Collection that can be identified by fragments from Yung-ho is the vase illustrated on Pl. XXVI *b*. The body is of coarse-grained porcelain and the glaze is very thin and hard. The decoration, in a lustrous golden-brown, was carefully painted with a brush. Clearly this piece has little in common with the phoenix-ewer and, judging by the shape and decoration, was probably made in the fourteenth century, either at the end of the Yüan dynasty or the beginning of the Ming.

Phoenix-ewer ht. 15·5 inches. Vase ht. 17·5 inches.

A. D. Brankston

25. THE TUKE COLLECTION.

MENTION was made in vol. xii, no. 3, of the *B.M.Q.* of the dispersal of the remainder of the collection of Japanese prints formed by the late Samuel Tuke. Much more important, because it had remained intact until his recent death, was his collection of Japanese woodcut books numbering upwards of two thousand, almost certainly the largest in private hands in the country. Though, as was the case with the prints, the standard of condition was not generally very high, this is almost inevitable, for very few books of the eighteenth century or earlier, originally sold for small sums, and with their paper bindings, have survived in good repair. There were, however, a number of very rare books, and the Museum was fortunate to be able to make a selection including all the most important books not already in the Department of Oriental Antiquities. Owing to a substantial contribution from the Friends of the National Libraries thirty-six books have now been acquired. Among these are several colour-printed books of first-class im-

portance, especially the first edition, 1789, of Shunshō's *Sanju rok' kasen sensha* which is one of the key pieces in the history of colour-printing in books, which followed in the eighteenth century a course independent of the tradition of separate print designing. Four books containing designs by Toyokuni are a welcome addition in view of his inadequate representation in the Department. A beautiful example of Yeishi's work, apparently unrecorded, bears the alternative titles *Yehon Kāsen Shū* and *Ryaku Sanjū rok'kasen*: it is dated 1799, but is incomplete, having only seventeen plates.

Among the black and white books acquired the most striking is the *Sanjū Rok'kasen* (Thirty-six Poets) of 1696. The woodcut designs are attributed to Moronobu, who died two years before it was published, and the poems reproduce the fine calligraphy of Kōyetsu. Another charming early book is the *Yehon Asakayama* (1739) of Sukenobu, showing types of aristocratic and middle-class women in the fashions of the time.

This is the most important group of Japanese woodcut books acquired by the Museum for forty years. A selection is now on exhibition in the Oriental Prints and Drawings Gallery.

B. Gray

26. A FISHERMAN'S CHEST FROM TOKELAU, AND AN INLAID COCO-NUT SHELL VESSEL FROM THE SOLOMON ISLANDS.

MISS E. K. B. Lister has presented a large and important ethnographical collection from the Pacific in memory of her father, Mr J. A. Lister.

The collection includes specimens, some of which date back to 1860, from the Solomons, Admiralty Islands, New Hebrides, Niué or Savage Island, and various islands in Micronesia; but the most interesting are a wooden fisherman's chest or *tuluma* from the Tokelau or Union Islands, and a coco-nut vessel from the Solomon Islands, inlaid with pearl shell (Pls. XXVII–XXVIII).

The chest is of circular shape at the base with the sides tapering inwards towards the oval top. It is carved from 'kanava' wood, which is very resistant to water, with the grain running up and down. The

a

b

XXVII. *a*, WOODEN FISHERMAN'S CHEST FROM TOKELAU
b, COCO-NUT VESSEL FROM THE SOLOMON ISLANDS

XXVIII. CARVING ON BASE OF FISHERMAN'S CHEST

lid is made of the same material and undercut with a bevel on the inside to make a watertight joint with the flange on top of the box proper. Outside are lugs through which a plaited fibre string is passed to keep the lid in place. In this respect the Lister *tuluma* is typical, but in the centre of the base a medallion in low relief depicting men dancing and feasting has been carved. Around the perimeter of the base of the box, and projecting not more than one-tenth of an inch, are eight square studs spaced equally. Alternating with the square studs and equally spaced are cross-shaped protuberances. The central medallion is reminiscent of the anthropomorphic carving on Tongan clubs, while the square and cruciform projections would appear to have been copied from the iron studs on a European seaman's chest.

The coco-nut vessel from the Solomon Islands is an ordinary coco-nut shell perforated through one of the eyes, and two holes have been made opposite each other in the middle of the nut. This has been polished and ornamented with pearl-shell inlay. The two unpierced eyes at the top have been so adorned. Formerly the holes in the belly of the nut were also both adorned with a ring of pearl shell, one of which still remains in position. Three double bands of small triangular shell fragments are set in *canarium* nut gum round the sides of the vessel, and a very fine representation of the customary frigate bird is inlaid between two of the rows of triangular shell. The style is characteristic of the small island of Ulawa.

The frigate bird, 'Daula', is perhaps the commonest art motive of the Islands, occurring as it does on lime boxes, fishing-floats, canoes, and even being used as a design scarred on the body in lieu of tattooing. In fact an incised frigate bird is regarded as a *sine qua non* for existence after death.

Known as 'Kaula', the frigate bird is sacred at Ulawa, where it is regarded as a sort of guardian spirit of sailors.

It is looked on as a *tindalo* or ancestral spirit by natives of Florida. Fishermen of this island when they see the bird at sea will pray as follows: 'Do thou draw the canoe that it may reach the land; speed my canoe, grandfather, that it may reach the shore whither I am bound.'

This brief description of the significance of the frigate bird may be of assistance in determining the use of the vessel. As a water-carrier it is obviously rendered useless by the two lateral holes. It is possible that the vessel may be a primitive substitute for a sextant.

Rear-Admiral Hugh Rodman, U.S.N. (Retd.)[1] describes a method of navigation which he believes to have been used on voyages between Hawaii and Tahiti. A calabash three feet long was used, near the top of which four holes had been bored. Water was filled up to the holes, thus ensuring an artificial horizon. By taking a sight through one of the holes and over the rim of the calabash a definite angle was made with the horizon (in the example described, about 19°). When the canoe reached a point where the North star was just visible on the rim of the calabash when seen through one of the holes in the side, the navigators knew they were in the same latitude as Hawaii, and turned east or west accordingly. Admiral Rodman's article is, however, criticized by J. F. G. Stokes[2] of the Bishop Museum, Honolulu, who identifies the specimen described as being really a 'travelling trunk'. In default of confirmatory evidence, he is disinclined to accept the view that such a sextant ever existed in Hawaii.

While the angle obtained with the present specimen would obviously not correspond to the bearing of the pole-star, for the Solomon Islands are south of the Equator and the Pole-star is not visible from them, it might quite possibly have been used to obtain a sight on some other star either for navigational or divinatory purposes. This suggestion offers at least a possible explanation of its peculiarities, even though the evidence in its favour is admittedly slight, and the writer is unaware of any other example in museums. A. DIGBY

27. AN ITALIAN TREATISE ON CHIVALRY.

THE literature of chivalry is not very well represented in Italy, particularly in the Italian language. The acquisition by the Museum of a treatise on this subject in Italian in what may possibly

[1] 'The Sacred Calabash', U.S.N. Inst., *Proc.*, vol. 53 (1927), and *Journ. Pol. Soc.*, vol. 37 (1928), pp. 75–84.

[2] Note on 'The Sacred Calabash', *Journ. Pol. Soc.*, vol. 37 (1928), pp. 85–7.

be a unique manuscript (Egerton MS. 3149) is, therefore, a matter of some interest. The author in a dedicatory prologue styles himself Gentile d'Odoardo deli Maynardi d'Ascholo and offers the book, which he calls Gentil Milicia, with a reference to his own name, to Cecho d'Arcone deli Arconi di Roma. Neither of these persons can be certainly identified, though a certain Cecchus Fulci de Archionibus is mentioned in a document of 1368. The Arcone family had connexions with Ascoli, an Antonio Arcone being bishop of Ascoli at the end of the fourteenth century. The MS. is in a hand of the second half of the fourteenth century, and a corrector has gone over it with minute care, making a number of additions which might be taken to suggest that this was the author himself, though this cannot be taken as in any way certain. Some indications of the date of composition occur. A fight near Ascoli in 1348 is described in Book II, tract. v, cap. 8, and a 'messere Iouanne d'Ascholi' who is quoted as the author of an epistle to Guido da Montona may be the Giovanni d'Ascholi who professed Canon Law in Bologna in 1360. It is at any rate probable that the MS. is contemporary with the author.

The work is divided into three books (Book III being numbered IV here, by mistake), the second book, which contains the main substance of the treatise, being further divided into eight tractates. The first book treats of the seven degrees of friendship ranged under the seven planets. The second book is in the main an allegorical treatment of the ceremonies, incidents, and virtues of knighthood, copiously illustrated with tales and moralities from classical and medieval sources. The third book deals with nobility.

The work very largely consists of excerpts from a variety of authors, testifying to a wide range of reading in its author. The main authority is Valerius Maximus, a historian widely popular in the later Middle Ages. Egidius Romanus is quoted for political theory. And there are constant quotations from classical poets and historians, e.g. Virgil, Ovid, Lucan, Statius, Sallust, Livy, Suetonius, and from Cicero. Frontinus and Vegetius are cited for military matters. Italian writers are also used, Dante, Cino da Pistoia, Giovanni de Vergilio, Onesto da Bologna, and the fourteenth-century historian Giovanni Villani (d. 1348).

The book is illustrated with a number of line drawings set in roundels, of somewhat mediocre execution, but interesting from their subjects. The first book has a series of drawings of the seven planets, differing widely from the usual medieval cycles. Elsewhere are figures of knights, judges, bishops, &c., which no doubt represent contemporary types.

The MS. has also a linguistic interest as an example of Italian as written by a native of Ascoli in the third quarter of the fourteenth century.

R. Flower

28. LETTERS OF THOMAS BEWICK.

In 1927 the Museum acquired the unfinished Memoir which Thomas Bewick was writing in the last years of his life. During these same years he was carrying on a correspondence with his friend John Dovaston, a gentleman of literary tastes in Shropshire, which makes an admirable supplement to the picture of himself drawn in that work. These letters have now been added to the collections (Egerton MSS. 3147–8).

In the draft of a preface to the new edition of the *British Birds*, included here, thanks are given 'last and not least to . . . John F. M. Dovaston, Esq., A.M., of Westfelton near Shrewsbury, for a great variety of remarks on numerous birds, silently incorporated through the whole body of the work, and for the warm and extensive interest he has long shewn to it, and all my concerns'. It is clear, indeed, from various statements of accompt among these papers that Dovaston acted as a kind of distributing agent for Bewick's publications among the gentry of his part of the world. His friendship for Bewick and his family was of an intimate nature, and the letters, which extend from 1824 to 1828, the year of Bewick's death, give a clear and unaffected picture of that artist's aims and character. As in the Memoir his mind dwells much upon his early days. 'To obtain all the information in my power respecting Birds—in younger days—I prowled about the fields & woods—night or day—Summer or Winter—to hear their cries as they passed in the Night to their retreats, or to get a peep at them in daylight—I had no learned authors to consult—at that time I had never heard of such & was obliged to do as I could

without their help.' And he proposes in a letter of 13 June 1828 to revive a humble art which had attracted him in his youth: 'When I was a boy—or a youth—I saw in every farmhouse, village & hovel the walls hung round with large woodcut prints—some of them well done & some very poorly executed—but all of them meant well inasmuch as they had a powerful tendency to stimulate the brave & hardy People to acts of virtue & patriotism. . . . But such pleasing stimulants are now utterly done away and it is my anxious wish that such like, but better done, prints may be renewed or revived again.'

There are many references to work in progress, a new edition of the *Birds* and the projected History of British Fishes which he left unfinished at his death. And certain passages throw light upon his difficulties with his printer. Thus on 3 June 1824 he writes: 'I have also inclosed a few impressions from a Fable cut, which I could not get introduced into the Fables—my friend Mr. Walker—our printer is so *extremely orthodox*, that he *baffled* me & contrived to have the cut & the Fable left out.' And again on 26 November of the same year: 'I shall not forget your wishes in regard to "Auld Cloutie", etc., when only a few copies of the first Ed. of Æsop, were thrown off Mr. Walker with a degree of delicacy which I cannot but think fastidious—banished his satanic majesty & substituted another *block* in his place.' He speaks often of his work, dwelling with a peculiar fondness on the tail-pieces (or, as he calls them with a favourite pun, 'tale pieces'), and there are many notes on birds and on his aims and methods. Thus on 26 February 1824 he describes a lecture that he gave to James Howe, the Scottish animal painter, on the representation of motion in animals: 'I convinced him thoroughly of his being quite wrong & indeed of the absurdity of his drawings in this respect. . . . I told him that I had always endeavoured to give the proper motion to animals, but was never satisfied with my own performances. . . . It may perhaps amuse you to look at a Horse either galloping or trotting—in the first, you will find he does not, nor can he throw his feet so far forward as his nose—in the latter action you will see that his knees do not appear further forward than his breast.' In other places we see how he got the material for his cuts of birds which he could not observe in the natural state. On 21 December

1826 he says that he is engaged on drawing the figure on wood of a vulture shot at Kilve from a drawing sent him by Sir John Trevelyan of Nettlecombe in Somerset. The correspondence relating to this bird, together with a drawing (by Julia Trevelyan) and Bewick's woodcut, is in Add. MS. 31027. Again on 23 November 1827 he writes: 'I have now in hands the last bird I shall (most likely) ever figure on Wood—this stuffed specimen is lent to me by Mr. Leadbeater of the British Museum—it is the "Silvia Arundinacea" of Latham—it is a bird I have long wished to figure, but never could get a specimen of it before.'

It is clear from these extracts that the letters give a vivid, attractive, and detailed self-portrait of Thomas Bewick. R. Flower

29. A POSITIVIST ARCHIVE.

SOME four years ago Miss Emily Geddes presented to the Department of Manuscripts the Register of Sacraments of the Positivist Church, otherwise known as the Church of Humanity, and two volumes of letters from the pen of the Master, the founder of Positivism himself, Auguste Comte (see *B.M.Q.*, vol. ix, 1935, p. 123). This gift she has now supplemented by handing over to the Museum the general correspondence and papers of her uncle, Richard Congreve, founder of the English branch of the Positivist Society, and leader till his death in 1899 of the central group which met at 19 Chapel Street, Lamb's Conduit Street. The material thus brought together affords an excellent survey of the Positivist movement during the main period of its activity, not only in England but abroad, since Dr Congreve was for many years in touch with the parent society in France and with groups so far apart as India and South America. Four volumes consist of correspondence with Drs Audiffrent, Laffitte, Robinet, and other prominent foreign leaders, and nine of correspondence with home leaders.

As is well known the movement suffered a disruption in the years 1877–8 over questions both of personal leadership and of principle. Dr Congreve became dissatisfied with the leadership of M. Pierre Laffitte in Paris, partly at least because the Frenchman failed to emphasize the religious side of Positivism and was content to remain

a mere philosopher. Several prominent French members shared Dr Congreve's views, but the majority would not have Dr Congreve intervene 'pour nous dire la messe' (inevitable gibe) at any price. In England the more philosophic group, headed by Frederic Harrison, Prof. Beesly and Dr Bridges, hived off and opened Newton Hall, Fetter Lane, as their place of meeting in 1881. This, the main crisis of the movement, can now be studied intimately and in great detail from the correspondence of those years.

In addition to the correspondence there are sermons and notes for sermons delivered by Dr Congreve over a long period, 1860–95, an autobiographical journal, account-books of the Church, and various other memoranda. The whole archive is included in the numbers Add. MSS. 45227–64. H. J. M. Milne

30. A UNIQUE HEBREW SERVICE BOOK.

AN edition of a Hebrew prayer-book, which has been recently acquired by the Department of Oriental Printed Books and MSS., and of which no other copy is known to exist, deserves a brief notice. A duodecimo of 106 folios, it contains the supplicatory prayers (sᵉlīḥōth) for the whole year, 'according to the rite of Great and Little Poland, Lithuania and Russia'. The title-page informs us that it was printed at Lejłubka by Rabbi Jacob, printer (madhpīs), under the aegis of Count Franczisek Piotr Potocki and in the reign of the Emperor Alexander. The Polish gazetteer "Słownik geograficzny królestwa polskiego i innych krajów słowiańkich" (*Warszawa*, 1880–1904), describes Lejłubka as a market town situated some 70 *versts* from Wilna. According to the same authority its Jewish population had dwindled to twelve by the sixties of the last century. We are not told when the book was printed, but we are provided with a clue in the names of the Emperor and the Count. In the circumstances, the book could not have been printed later than 1825, the year in which they both died, but it may well have been printed several years before. A melancholy interest attaches to the Count Potocki of this book as the last ambassador to Turkey of an independent Poland, whose painful duty it was to seal up his embassy before he left Constantinople.

While the book makes small pretensions to typographical elegance, it is nevertheless of value as the sole surviving specimen of a hitherto unknown Hebrew press in a small and obscure Polish market town. Our copy is unfortunately not perfect, wanting fols. 102–3. Its press-mark is 1921.cc.22. J. LEVEEN

EXHIBITIONS

AN Exhibition of Caricature in the gallery of the Department of Prints and Drawings was opened to the public on 31 March. It was projected in connexion with the 'Exhibition of a Century of French Caricature', organized by the Anglo-French Art and Travel Society and lately on view at the New Burlington Galleries, but its scope is of course very much wider. It includes both drawings and prints, the former being for the most part arranged on the walls and screens, the latter in the slopes and swing-stands. The period which it covers extends from the time of Leonardo da Vinci to the present day and to the work of living artists. The largest section of the exhibition is naturally English, and Rowlandson and Gillray are amply represented. Many odd and unexpected phases of other well-known artists of all periods are brought to light, as well as the work of many caricaturists, who are comparatively little known. A Guide to the Exhibition (price threepence) gives the necessary information about its scope and arrangement.

AN Exhibition of Oriental Portraits and of Oriental Prints and Drawings recently acquired was opened to the public on 30 March. The exhibition is in two parts, the south wall and the greater part of the slopes being devoted to recent acquisitions while in the remainder of the gallery is arranged an exhibition of Oriental Portraits. Certainly the most striking of the Persian paintings is the large portrait group of the House of Tīmūr commissioned by the Emperor Humāyūn, *c.* 1550, with additions by an Indian artist about 1622. The setting is masterly; the grouping of the figures combines the order of the family tree with the natural arrangement of a feast in the open. But the features of the ancestors of the Mughal house lack life when compared with the movement of the

birds and trees around them. An interesting offshoot of the Persian style is to be seen in two Indian portraits from Bijāpur, in which the flowing Persian line has gained an increased opulence from the influence of the Hindu art of southern India.

In Japan, where the realistic or naturalistic treatment of Buddhist subjects became the rule in the thirteenth century, only a small number of portraits treated in this hieratic style have survived. The important picture of the Shogun Yoritomo, facing the entrance to the exhibition, is an example of this school, although it is a fourteenth-century copy of an earlier painting. Three pictures of courtezans by Kwaigetsudō Andō, Okumura Masanobu, and an artist unknown, are magnificent examples of the Ukiyoyé school of the late seventeenth and early eighteenth centuries, while the large heads of actors by Sharaku and Toyokuni on the screens show a vigour and economy of treatment which are only found in Europe in the art of caricature.

Chinese portrait painting is well represented by the portrait of a gentleman and by the Emperor Ch'ēn Hou Chu being entertained by a concubine, both attributed to the sixteenth century, and Korea by portraits of officials of the seventeenth and eighteenth centuries.

Among the recent acquisitions are a sumptuous *fusuma*, or folding door, of four panels depicting the four seasons by geese and ducks against a background of bamboo, maple, and camellia blossoms, rocks and water, which is attributed to Kanō Sanraku (b. 1567, d. 1635) and came from Tonomine Temple near Nara. It compares favourably with any of the screens in the same style which were sent over from Japan to the recent Japanese exhibition in Berlin. A Chinese scroll-painting dated 1848 shows a landscape and calligraphy by Tang I-fên, a gifted amateur, who committed suicide with his family in 1853, when the T'ai ping rebels were at the gates of Nanking.

RECENT PUBLICATIONS

THE fifth volume of the archaeological series concerning the excavations at Ur has now been issued by order of the Trustees of the British Museum and of the Pennsylvania University

Museum, Philadelphia. It bears the title of *The Ziggurat and its Surroundings*, and is the work of Sir Leonard Woolley. Its format and appearance are those of the preceding volumes in this series. (Vol. IV has not yet appeared.) After a general introduction on the rediscovery, in the last and the present century, of the prominent mound which is at once the central point of the ruins of Ur, and the best-preserved example of the characteristic Babylonian temple-towers, the author proceeds in the first six chapters to trace the history of the great platform upon which the tower was built, where, unhindered by the surviving structure, the earlier levels could be reached by excavation. Four different archaic periods could be distinguished in which remains of buildings and building-materials, similar to those revealed at Uruk and elsewhere, belonged to some edifice which already formed part of a sanctuary resembling that of later times, which still partly remains. The buildings of the First Dynasty of Ur on this site could be traced in greater detail, though the Ziggurat itself, which no doubt existed at that time, was buried in the more massive construction of the Third Dynasty. During this period and in successive ages until the final rebuilding by Nabonidus, the last Babylonian king, the features of this area can be traced in detail. A similar succession of refashionings was followed in the great court of the Moon-God, which bounded the platform on the north-east side, the earliest remains of which belonged to the Third Dynasty. To its history in this and subsequent periods chapters VII to X are devoted. In the last four chapters Sir Leonard Woolley describes the tower itself, which in its present ruined condition is still substantially that raised by the kings Ur-Nammu and Dungi before 2000 B.C., the repairs and reconstructions of later builders having mostly disappeared. So much is preserved that the restoration of its main outlines is less hazardous than usual, and this displays a monument not only impressive in itself but of decisive importance for every student of Babylonian architecture and religion.

The volume contains in all 88 plates. Of these 63 are reproductions of photographs illustrating the buildings of the terrace, the great court, and the tower itself, and the remainder contain plans,

elevations, and restored drawings. Distribution of the volume in the United States and in Canada is undertaken by the University Museum. The price is £3. 12*s.* 6*d.*

A Handbook to the Drawings and Water-colours in the Department of Prints and Drawings, which was planned many years ago by A. M. Hind as a pendant to his *Guide to the Processes and Schools of Engraving*, has now been issued with eight plates, price 2*s.* 6*d.* It is mainly the work of A. E. Popham, but the section on English Drawings and Water-colours has been written by E. Croft Murray and part of that on Dutch and Flemish Drawings by A. M. Hind, who has made himself responsible for the general form of the work. It contains notes on the methods of drawing practised by the old masters, short historical accounts of the various schools, with references to the artists represented, and three appendixes dealing respectively with the 'Growth of the British Museum Collection', 'Collections of Drawings', and 'Reproductions of Drawings'. It is hoped that the Handbook will be not only a help to the ordinary visitor, but that, as a summary account of the contents of the Department in drawings, it will also prove of value to students of drawings in general.

THE series of *Facsimiles of Drawings*, of which five have already been issued (two portrait drawings by Holbein, figure subjects by Botticelli and Raphael, and a landscape by Turner) has been extended by the addition of nine subjects:

No. 6. Van Dyck, Country Lane.
No. 7. Gainsborough, Country Lane with Cart.
No. 8. Paul Sandby, Windsor Castle from Bishopgate Heath.
No. 9. Thomas Girtin, Kirkstall Abbey.
No. 10. Thomas Girtin, View over the Thames to Somerset House.
No. 11. J. M. W. Turner, Kew Bridge.
No. 12. J. M. W. Turner, On the Thames.
No. 13. J. S. Cotman, Greta Bridge.
No. 14. J. S. Cotman, Yarmouth River.

These colour collotype facsimiles, though they are necessarily not

all of the same size as the originals, are on a generous scale (the mounts measure 16 by 12 inches) and reproduce the quality and colour of the originals with fidelity. They are sold at the uniform price of three shillings each (postage, 3*d*.).

Air Raid Precautions in Museums, Picture Galleries, and Libraries is designed to serve as a guide to Air Raid Precautions for authorities responsible for organizing schemes of protection for their own institutions. It embodies the report of a Committee representing the National Museums and the A.R.P. Department of the Home Office, set up at the instance of the Standing Commission for Museums and Galleries, and is now published by the Trustees of the British Museum. Its price is 9*d*.

Chapters I and II, which are largely drawn from the series of A.R.P. Handbooks and Memoranda issued by the Home Office, deal with the protection of staff and buildings respectively, and with the organization and equipment of the trained services which are needed for those purposes. Chapter III deals with the various kinds of material in the collections of Museums, Picture Galleries, and Libraries, and describes methods of protecting it in place, in safe storage on the premises, or by removal to repositories.

PRINCIPAL ACQUISITIONS

MANUSCRIPTS (WESTERN).

'Truth: or Of the Nature of Things', by Floyer Sydenham. Autograph. Two volumes. Add. MSS. 45181–2. *Presented by Dr Mabel Day.*

Trio in C for Flauto Traverso, Violin and Bass, by Carl Philipp Emanuel Bach. Add MS. 45183. *Presented by the Worcestershire Association of Musical Societies.*

Index to Caribbeana, Vol. VI, by H. R. Phipps. Add. MS. 45184. *Presented by Lt.-Col. H. R. Phipps.*

Letters from English and German poets to E. W. Scripture in answer to a questionnaire on poetic method. Two volumes. Add. MSS. 45186–7. *Presented by Prof. E. W. Scripture.*

Day-book of the Siege of Gibraltar, 1779–80. Add. MS. 45188.

Presented by Mr W. A. Raper, through Col. E. H. Fitzherbert, D.S.O., M.C.

'The Accompt of Thomas Simon one of his Ma^{ties} Chief Gravers for the Mint Seals and Meddals', 1660–5. Add. MS. 45190. *Presented by Miss Helen Farquhar.*

Miscellaneous papers, largely theological, seventeenth century. Add. MS. 45191. *Presented by Mrs Money-Kyrle.*

Two rubbings of the reverse of the monumental brass of Henry Dow, Christ Church, Oxford. Add. MS. 45192 A, B. *Presented by Mr R. H. Pearson.*

Papers of the Brockman family and related families. Twenty-eight volumes. Add. MSS. 45193–220. *Presented by Miss Phyllis Brockman.*

Three MSS. of R. D. Blackmore, viz. 'Alice Lorraine', an unfinished dramatization of 'Lorna Doone', and a short story 'Slain by the Doones'. Add. MSS. 45221–3. *Bequeathed by Mrs A. Pinto Leite.*

Four letters of Edward German. Add. MS. 45224 B. *Presented by Miss J. R. Furber.*

Four letters of Christopher Anstey and other members of the family. Add. MS. 45224 D. *Presented by Mrs Powney.*

Bond of Anna Maria Druce, in connexion with her claim to the estates of the fifth Duke of Portland, 1899. Add. MS. 45224 E. *Presented by Mr E. Harold Bentley.*

Letters of Anne, Lady Hungerford, and others. Add. MS. 45224 F. *Presented by Mr H. M. Bowden.*

Letter of Prof. Henri Breuil, 1920. Add. MS. 45224 H. *Presented by Mr J. Reid Moir.*

Letter of Lady Hamilton, 1810. Add. MS. 45224 K. *Presented by Miss Margery Fry.*

Letter of Charlotte M. Yonge, referring to 'The Heir of Redclyffe'. Add. MS. 45224 L. *Presented by Mr F. G. B. Norman.*

Letter of Sir Henry Irving, 1872. Add. MS. 45224 M. *Presented by Mr G. L. Lawrence.*

Letter of M. M. Sherwood, 1848. Add. MS. 45224 N. *Presented by Dr T. O. Mabbott.*

Letter of General Gordon, 1877. Add. MS. 45224 P. *Presented by Mrs Stella Rose Raper.*

Leaf from a fourteenth-century MS. of the *Speculum Judiciale* of G. Durand, Bishop of Mende. Add. MS. 45224 R. *Presented by Mr L. R. A. Grove.*

Sketch of the disposition of the Allies under Lt.-Gen. Hill at Arrayo dos Molinos, 28 October 1811. Add. MS. 45224 S. *Presented by the Library of the University of Western Ontario.*

Two letters of the first and two of the second Earls of Hardwicke. Add. MS. 45224 T. *Presented by Mr E. H. W. Meyerstein.*

List of plaster models by John Flaxman and five letters relating to them. Add. MS. 45224 U. *Transferred from the National Gallery through the Victoria and Albert Museum.*

Four letters of John Hawkesworth, 1767. Add. MS. 45224 X. *Presented by Mrs F. Parker.*

Printed dissertations by Alexander Fauris de Saint Vincens, with MS. additions by Thomas Willement. Add. MS. 45225. *Presented by Mr Aymer Vallance, F.S.A.*

Letters and autographs, chiefly of or relating to nineteenth-century artists. Add. MS. 45226. *Presented by Mr Warren R. Dawson, F.S.A.*

Journal of a tour in Italy by C. H. Bracebridge, 1818, and Commonplace-book of the same, nineteenth century. Four volumes. Add. MSS. 45265–8. *Presented by Mr Warren R. Dawson, F.S.A.*

Military appointment signed by Mazzini, 1865. *Presented by Mr Frank Cantalamessa.*

Letter of W. B. Yeats, 1900. *Presented by Mr H. I. Bell.*

Letter of Marie Corelli, 1892. *Presented by Mr Percy L. Marks.*

Letter of Herman Melville, 1857. *Presented by Dr T. O. Mabbott.*

Letters of Joseph Planta, Rev. T. F. Dibdin, and others. *Presented by Mr Warren R. Dawson, F.S.A.*

Charter of Peter d'Aigueblanche, Bishop of Hereford, 1262, with fine impression of his seal. Egerton Ch. 2212 (from the Farnborough Fund).

Deed relating to the manor of Oxhey Richard, co. Hertf., 1408. Add. Ch. 71258. *Presented by the Marquess of Bristol.*

Grant by Queen Elizabeth, 1602, with impression of her second Great Seal. Add. Ch. 71259. *Presented by Mr A. E. G. Copp.*

Inventories of the Brockman family, 1573, 1626. Add. Ch. 71260–1. *Presented by Miss Phyllis Brockman.*

COINS AND MEDALS.

An ancient British gold stater found at Mainfield, Ightham, Kent. *Presented by Mrs Stanley P. Hutton.*

The centenary medal (1937) in bronze of the University of Barcelona. *Presented by Señor P. Bosch Gimpera.*

The centenary medal of the London and Birmingham Railway (1838–1938), and silver coins of Charles I, Philip IV of Spain, and Albert and Elizabeth of Brabant found at Grangemouth. *Presented by the Right Hon. Lord Stamp, G.C.B., G.B.E.*

25 silver and 7 bronze coins of the early Roman empire. *Presented by M. Paul Tinchant.*

81 miscellaneous coins struck in recent years at the Birmingham Mint. *Presented by the Birmingham Mint.*

A bronze medal of Pierre and Marie Curie on the 40th aniversary of the discovery of radium. *Presented by Sir George Hill, K.C.B.*

A medal by Galeotti of Emanuel Philibert, Duke of Savoy, 1553–80. *Presented by Mr E. Heron-Allen, F.R.S.*

The silver millenary (912–1912 A.D.) medal of the city of Oxford. *Presented by Mr F. F. Madan.*

11 silver coins, chiefly dollars of the Chinese Republic and British, Mexican, and Indo-Chinese dollars with punch marks. *Presented by Lt.-Cdr. S. Lampen, R.N.*

BRITISH AND MEDIEVAL ANTIQUITIES.

Series of palaeolithic flint implements excavated by the donor in Barnfield Pit, Swanscombe, some in association with the Swanscombe skull. *Presented by Mr A. T. Marston, L.D.S.*

Series of palaeolithic flint implements from Barnfield Pit, Swanscombe, excavated in connexion with the Swanscombe skull discoveries. *Presented by the Swanscombe Sub-Committee of the R. Anthropological Institute.*

Fragments of pre-Neolithic pottery from Ebbsfleet, nr. Northfleet, Kent. *Presented by Mr J. P. T. Burchell, F.S.A.*

Bronze Age pottery, faience beads, and flint implements from a barrow at Reffley Wood, King's Lynn. *Presented by Mr I. J. Thatcher and Mr P. L. K. Schwabé.*

Fragment of a Roman tile with the stamp of the 4th Cohort of the Gauls, found at Templebrough, nr. Rotherham, Yorks. *Presented by Mr George Milner.*

Roman-British carving in the barbaric style found in the neighbourhood of Charterhouse-on-Mendips, Somerset.

Glazed earthenware jug of the thirteenth century, found in London.

Potsdam ruby glass goblet engraved with Diana, and a Dutch glass engraved with putti and flowering sprays.

Böttger stoneware coffee-pot with decoration imitating lacquer. *Presented by Mr William King.*

Vienna porcelain dish, *c.* 1730, and a Meissen porcelain plate with *famille rose* decoration. *Presented by Mr William King.*

Sèvres cup and saucer decorated in the jewelled style and with classical figure-subjects in gold. Dated 1781.

ORIENTAL ANTIQUITIES.

Bronze hook from Anyang. Shang Dynasty. *Presented by Mr G. Eumorfopoulos.*

Stone figure of Ganeśa on a rat. Indian, eleventh century. *Presented by Dr G. F. Perry.*

Two stem-cups, fourteenth century; and a blue and white stem-cup with Hsüan Tê mark (1426–35). *Presented by Mr A. D. Brankston.*

White Yung Lo porcelain bowl (1403–24). *Presented by Mr H. J. Oppenheim.*

Brass figure of Durga killing the demon Mahisha: inscribed and dated 1558 (A.D. 1500); Western India. *Presented by Mr H. S. Chandler.*

Indian jade dish encrusted with pearls, &c., eighteenth century. *Presented by Mr P. T. Brooke Sewell.*

Funerary jar with cover, from Tan-hua, probably fourteenth century. *Presented by Mr G. F. Kelly, R.A.*

Cup of Chinese porcelain decorated in iron red and *famille rose* enamels and underglaze blue, with mark in imitation of Meissen; eighteenth century. *Presented by Mr William King.*

Painting on paper of Dharmapala. Japanese, sixteenth century. *Presented by Messrs Kegan Paul & Co.*

Stone carving from Bodh-Gaya—frieze of Buddhas in Ṣamādhi attitude—inscribed with Buddhist formula. Indian, Pāla, twelfth century A.D. *Presented by Squadron-Leader C. H. A. Stevens, R.A.F.*

Wood-block engraved on both sides with designs by Okumura Masanobu. Japanese, about 1730. *Presented by Mr Harold Yates.*

Bronze figure of Śiva, Siamese, ninth to tenth centuries; bronze figure of a disciple of Buddha, from Ayuthia, ? fourteenth century; and a bronze torso of Buddha, from Ayuthia, fifteenth or sixteenth century. *Presented by Mr A. D. Brankston.*

A Tantric shrine in the form of a lotus on pedestal, from the Summer Palace, Peking. *Presented by Miss Humphreys in memory of her father, Mr Edward Humphreys.*

A Chinese painting, nineteenth century, and a Chinese stone rubbing. *Presented by The Council, The Royal Asiatic Society.*

ETHNOGRAPHY.

Two paddles from the Solomon Islands, a lime gourd from Santa Cruz, and a dhao from Assam. *Presented by Mrs W. Macnabb.*

Five gramophone records of Indonesian music.

Two stick and two grass string 'roulettes', for ornamenting pottery by rolling, from Bukoba, Tanganyika Territory. *Presented by Mrs G. Culwick.*

Three Chimu style vases and a silver vessel from Chanchan, Peru. *Presented by Mrs E. M. Trower.*

Carved wooden bowl on bird pedestal and with hinged lid; probably for containing divining seeds of a priest of Ifa, Southern Nigeria. Collected about 1870. *Presented by Lady Dawson.*

A series of ostrich egg-shell beads in various stages of manufacture,

found in sand on old occupation sites at Loubos, near Mier, Kalahari, S.W. Africa. *Presented by Dr J. Hewitt.*

Kiwi feather cloak from the Gisborne District, East Coast, New Zealand. *Presented by Mrs Carey-Hill in memory of her husband, the late William Carey-Hill, to whom it was presented about 1875.*

A set of nine bamboo musical instruments called 'Angklung', from Java.

A series of earthenware and quartz beads from Northern Nigeria, the Lake Chad Region, and the Gambia. *Presented by Mr J. A. Hewitt.*

Two hand-looms, series of cloth samples, stone implements, ancient potsherds, and other specimens from Ashanti; from the collection of the late Capt. R. S. Rattray, C.B.E., D.Sc.

A series of photographs of natives of South Africa and Portuguese East Africa. *Presented by Mr H. C. Tromp van Diggelen.*

An iron circular dish with two lateral projections, and an iron knife with loop handle, from the Lobi tribe, Bole District, N. Territory, Gold Coast. *Presented by Capt. R. P. Wild.*

Two stone sculptures of lions on pedestals, excavated under the roots of a tree at Juja on the Thiririka River, about 25 miles north of Nairobi, Kenya Colony. *Presented by Mr F. J. Nettlefold.*

A technological series illustrating pottery-making, from Kelaniya, Ceylon.

Two wooden figures, a curved iron knife of Mangbettu type, and a hippopotamus-hide shield from the Nuer tribe, obtained by the donor in the Yambio District, Bahr-el-Ghazal Province, Anglo-Egyptian Sudan. *Presented by Major Robert Whitbread.*

An ethnographical series mainly from the Lango tribe, Uganda. Collected between 1905 and 1907 by G. P. V. Jervoise, Esq. *Presented by Mr S. Jervoise.*

A facsimile of the ancient Mexican Codex Vindobonensis, of which the original is in the National Library of Vienna. *Presented by Mr F. Wolff-Knize.*

A pottery pedestal vase of Inca type, from Ancient Peru. *Presented by Mr H. J. Braunholtz.*

A series of photographs of the Wa-Kindiga tribe, from near Lake Eyassi, Tanganyika Territory. *Presented by Mrs I. H. Morse.*

An ovoid pottery vase with painted animal figures in Tiahuanaco 'epigonal' style, the spout flanked by monkeys; probably from Pachacamac, Peru, about A.D. 1000. *Presented by Mrs B. A. Waterfield.*

A series of stone implements and flakes of palaeolithic and neolithic forms, from alluvial gravels near Jos, Bauchi Plateau, Northern Nigeria. *Presented by Mr A. S. Williams.*

An archaeological series from the Eskimo, excavated 50 miles north of Thule, W. Greenland. *Presented by Mr D. Haig-Thomas.*

A pottery pedestal vase with loop handle and snake in relief, Inca type, from Peru.

A wooden double head-rest, Zulu type, from South Africa, and a Masai sword and belt from Kenya Colony.

A series of ethnographical photographs from the Ibo, Ibibio, and other tribes of Southern Nigeria.

Two painted wooden figures, probably from the Ibibio tribe, Southern Nigeria. *Presented by Miss C. M. Robertson.*

An ethnographical series from the Munshi (Tiv) and other tribes of Nigeria; collected by the donor between 1909 and 1934. *Presented by Mr H. M. Brice-Smith.*

An ethnographical series, including King Theodore's shield; collected by Capt. T. C. Speedy during the British Expedition to Abyssinia, 1867–8. *Presented by Mrs Henry Perrin.*

Ethnographical objects from Ceylon, Australia, and New Guinea. *Presented by Lt.-Col. J. E. King-Church.*

Cloth costumes of a man and woman, jewellery, and grass patterned mats from the Maldive Islands, Ceylon. *Presented by Miss Z. I. Bell.*

Kris, carried by nobles, not of royal blood, in presence of the Sultan, a wizard's talisman, and a miniature 'kris majapahit', probably used as a talisman, from Java. *Presented by Mr G. B. Gardner.*

Plaited leaf hat with coloured wool embroidery, Tuareg, from Insalah, Sahara. *Presented by Mr K. Jordan.*

Carved wooden board used for divination by priests of Ifa, from Ifé, Southern Nigeria.

A carved ivory war horn from Mendiland, Sierra Leone.

A large series of pottery vases and stone implements from various sites in N. Chile and Peru, from the Carlos Cruz Montt Collection.

Wooden totemic figure of an eagle from the north of Vancouver Island, British Columbia.

A series of masks and 'wayang' figures, miniature gongs and xylophones, weapons and other objects from Java and Sumatra, being the residue of the collection of Sir Stamford Raffles formed in 1810–24, the bulk of which was presented to the British Museum in 1859 by the executors of Lady Raffles. *Presented by Mrs J. H. Drake.*

An ethnographical series from Southern Nigeria, chiefly from the Aro tribe; collected during the Aro Expedition 1901–2.

APPOINTMENTS

The Principal Trustees have made the following appointments:

Mr Bernard Ashmole, M.C., M.A., B.Litt., Hon. A.R.I.B.A., Yates Professor of Archaeology in the University of London, as Keeper of the Department of Greek and Roman Antiquities, in succession to Mr Frederick Norman Pryce, who retired on account of ill health on 11 January last.

Mr Denys Eyre Lankester Haynes, B.A., as Assistant Keeper in the Department of Greek and Roman Antiquities. Mr Haynes, who was a Scholar of Trinity College, Cambridge, and of the British School of Archaeology at Rome, was appointed Assistant Keeper in the Department of Metalwork, Victoria and Albert Museum, in 1937.

Mr Harry Godfrey Mitchell Bass, B.A., Scholar of Gonville and Caius College, Cambridge, as Assistant Keeper in the Department of Egyptian and Assyrian Antiquities.

Mr Alfred Allinson Moss, Ph.D., A.I.C., University College of the South-West of England, as Assistant Keeper in the Research Laboratory. Mr Moss was appointed Chemist at the Government Laboratory in 1937.

Mr Anthony Philip Prosper Sainton, B.A., Exhibitioner of Christ Church, Oxford, as Temporary Assistant Cataloguer in the Department of Printed Books.

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GENERAL CATALOGUE OF PRINTED BOOKS. Vols. I to XXVI (1931–39), A–Brue. Each £4 (to original subscribers £3).

SUBJECT INDEX OF MODERN BOOKS ACQUIRED BY THE BRITISH MUSEUM from 1931 to 1935. Vol. I, pp. 982; Vol. II, pp. 930. 1937. Two volumes. £6. 6*s*.

CARTA DAS NOVAS (Facsimile). The Discovery of Abyssinia by the Portuguese in 1520, with an introduction, English translation and notes by HENRY THOMAS, and a transcription into modern Portuguese by ARMANDO CORTESÃO. Pp. xv+99. 1938. £1. 2*s*. 6*d*.

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BOAZIO'S MAP OF IRELAND, *circa* 1600. Colour Facsimile. 1938. 10*s*.

CODEX ALEXANDRINUS. In reduced collotype facsimile. Old Testament, Pt. III. Hosea–Iudith. 1936. Portfolio. £3. 3*s*.

FRAGMENTS OF AN UNKNOWN GOSPEL AND OTHER EARLY CHRISTIAN PAPYRI. Edited by H. I. BELL and T. C. SKEAT. 5 collotype plates. 1935. 4*s*.

SCRIBES AND CORRECTORS OF THE CODEX SINAITICUS. By H. J. M. MILNE and T. C. SKEAT, and including contributions by DOUGLAS COCKERELL. Pp. xii+112, illustrated by 23 figures and 43 plates. 1938. £1. 12*s*. 6*d*.

THE CODEX SINAITICUS AND THE CODEX ALEXANDRINUS. Pp. 35, with 6 plates. 1938. 1*s*.

CATALOGUE OF ARABIC PRINTED BOOKS. By A. G. ELLIS. Vol. III. Indexes by A. S. FULTON, M.A. 1935. Pp. 454. £2.

CATALOGUE OF THE HEBREW AND SAMARITAN MANUSCRIPTS. Part IV. Indexes, Accessions, etc. By J. LEVEEN. Pp. xv+208. 1935. £2. 17*s*. 6*d*.

NIELLI, chiefly Italian of the XVth Century. By A. M. HIND. Pp. 71, 57 collotype plates. 1936. £2.

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CATALOGUE OF POLITICAL AND PERSONAL SATIRES IN THE DEPARTMENT OF PRINTS AND DRAWINGS. Vol. VI, 1784–1792. By MARY DOROTHY GEORGE. 1938. Pp. xxxviii+1082. £2. 12*s*. 6*d*.

HANDBOOK TO THE DRAWINGS AND WATER-COLOURS IN THE DEPARTMENT OF PRINTS AND DRAWINGS. By A. E. POPHAM. Pp. 144+8 plates. 1939. 2*s*. 6*d*.

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